

ARCHITECTURE

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A. Durant Sneden, Architect.

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NEW YORK BUILDING CODE.

NOW that the Building Code Commission has organized, it is in order for the architects of this city to stir themselves to the end that the members may have all possible suggestions as to improvements desired by the profession. Our contemporary, the *Engineering News*, recently reviewed the opportunities offered by this contemplated revision in their issue of March 14th, and ARCHITECTURE has submitted this article to one of the members of the Commission, and gathers from him that an attempt will be made to place most of the suggestions embodied in this review in the new code.

It is unquestionably true that the weakness of the present code is principally in the administration section. The psychology of the average person is such that he does not feel it as an offense against good morals to wink at an infraction of the law which does not affect an individual. The science of government seems to have failed to educate him as to his moral responsibility toward the government. This is continually exemplified in the attitude of the average person toward the customs duties, as many an individual who would not under any circumstances commit a wrong against another, feels that he has done a justifiable act if he can bring in dutiable goods and still evade the payment of the government duties. This same attitude is taken by many men in relation to the building code, and it is therefore of primary importance, no matter what regulations shall be made, that means be provided which shall tend toward compelling strict obedience to its provisions. In the last analysis we have no hallucinations that either official or unofficial persons can be made honest by legislation. This of course depends absolutely upon the temperament of the person affected. Under the present code, any one may act as a superintendent of construction irrespective of his ability or experience. The real estate market of New York City is distinctively a speculative one. As pointed out many times in ARCHITECTURE, fully 75 per cent. of the structures erected within the city limits are controlled by owners who build for speculative purposes. Many of these owners are considered builders as well and have complete charge of their own work. In a large number of cases, these men were in other commercial lines a few years ago, and have absolutely no technical training or experience of any kind. They purchase their own drawings from the architects, who also secure their permits, and there the architect's responsibility officially ends, although

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in the event of trouble, this architect finds it difficult in many cases to explain his true position. Through this ignorance on the part of this class of builders, who also act as their own superintendents, many infractions of the law occur which are not willfully intended, and which in many cases are injurious to themselves as well as to the city. It is also a fact that a large number of these men willfully disobey the law whenever the opportunity for evasion properly presents itself, and with the system of inspection in vogue through the Bureau of Buildings, the opportunities are frequent. The fault, however, does not lie entirely with the inspectors, who, no matter how competent, would find it impossible to thoroughly perform the inspections placed under their charge. Some men frequently have as many as fifty buildings with which they are expected to keep thoroughly familiar so that they may report deviations from the permits. This inspection could only be thorough if the inspector were placed upon every piece of work. This is of course impossible. It is therefore proposed to place the responsibility for obedience to the law not upon the inspectors, but upon the responsible superintendent who, before being permitted to supervise the construction of any but the most minor works, shall qualify as to his capabilities before a board of experts. This superintendent might be either an architect, an engineer, a builder, or any other person, who has satisfied these authorities as to his qualifications. It would also be this superintendent's duty to assume all responsibility for the observation of the building statutes and to secure the permits from the Bureau of Buildings in order that he may be thoroughly familiar with the legal requirements of the structure over which he has charge.

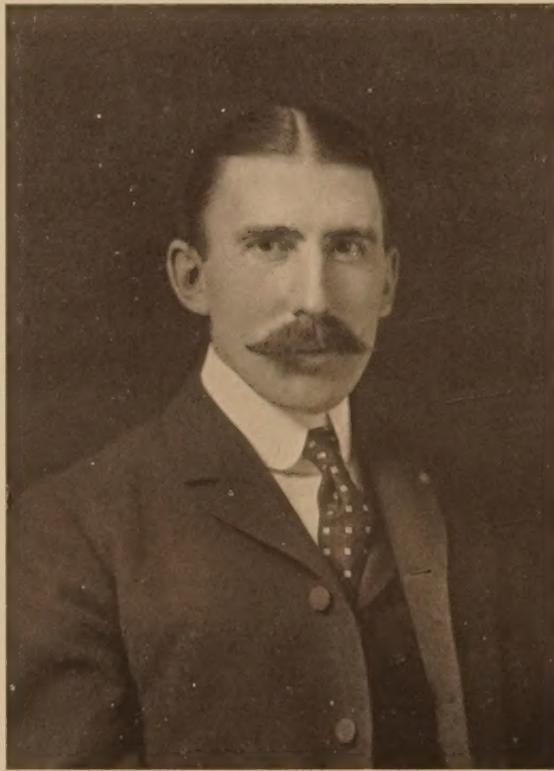
In order to complete the thoroughness of administration, it is further necessary that this superintendent shall assume all responsibility to the city for the proper observation of the law and that at the completion of the building he shall file an affidavit with the permit on file in the Bureau of Buildings, stating that the law has been complied with and that all changes made from the original permit have been recorded in the Bureau of Buildings. It is important that the code provide that a mis-statement of material points in this affidavit shall constitute perjury, and it is further important that some arrangements be made by which a prosecution for the making of such perjured affidavit shall be promptly set in motion. There is every reason to believe that a system somewhat of this character

can be embodied in the new code. In fact the present chairman of the Code Commission, Mr. Thos. J. Brady, recommended a system of this sort in a report made by a committee of investigation of which he was a member some two years ago and which was appointed by the Mayor to investigate the causes for the collapse of a number of speculative buildings in the Bronx. At least one of the Superintendents of Buildings of the various boroughs who are ex-officio members of the Commission are also said to be in favor of the measure, and several of the other members have similarly expressed themselves.

In view of the fact that the provisions of the building code must be made to apply to the average rather than to the extraordinary building, it has been suggested that many of those details must be necessarily illogical when applied to a structure of great magnitude. These structures are naturally designed and superintended by men of greater scientific ability than those who have charge of smaller operations, and it is unfair to a designer of a 20-story structure that he should be expected to be guided by rules which were written to be applied mainly to non-fireproof structures. It is therefore suggested with a good deal of force that a provision might be made by which certain recognized structural principles might be laid down for the guidance of the designer of such structures rather than compelling them to follow all the details which the building code provides for the average building. It is apparent, however, that great care must be exercised in defining the limitations under which these principles may be applied, as the leaving of a large number of loop-holes for evasion would open the way to many of the faults of administration which the system of registered super-

intendents might remedy.

A large number of the members of the Code Commission feel that the time has arrived when some definite limits must be set to both height and area of all structures. We presume that many bodies and individuals who consider the limited height objectionable from an æsthetic point of view, will also urge this limitation. The fire chief has been quoted as stating that he dreads the breaking out of a huge conflagration on the upper stories of the large mercantile buildings which his force would be absolutely incapable of checking, and which would result not only in an enormous destruction of property, but in a very serious loss of life. The limitations in height are not the only restrictions which must be placed upon structures, even though built fire proof. Restrictions against unlimited area without cross



Architects of To-day.

MR. FRANCIS L. HOPPIN, NEW YORK.

walls are equally important, particularly as buildings of this character, such as department stores are usually built with an enormous well in the center for the purpose of light, which in time of fire would act as a huge flue and the thousands of people who are frequently within such a structure at one time, would have absolutely no means of saving their lives until outside of the building. Realizing this great danger, the insurance authorities have provided a system of special inspection of the department stores during the holiday season, and, according to one of the best insurance authorities, it has been most extraordinary that some terrible catastrophe has not occurred in one of these buildings in years past. In considering the necessity for these limitations, we should bear in mind that the strongest argument in their favor is the fact that while the fire loss in the United States is about \$200. per capita, in European countries, it is but one-sixth of this amount, and we should further realize that the topography of New York presents magnificent opportunities for loss of life consequent upon a great fire, which would make the results of the earthquake in San Francisco sink into insignificance, as even in the latter city, the inhabitants found it very difficult to escape to outlying districts, whereas, this city, situated as it is upon a narrow strip of land, would so cage in the inhabitants that a destruction of life, particularly in the congested districts, might be appalling.

Should this registration system be put into operation in this city, it might become necessary for the local chapters of the Institute of Architects to revise their minimum rates for superintendence. It is decidedly unreasonable that an architect should be expected to assume all the responsibility which such registration would place upon him, for a fee of 1 1-2 per cent., unless a clerk of the works is provided, acting directly under his authority and paid for by the owners in addition to the usual architect's fee. Either this clerk of the works must be provided or the fee for superintendence raised, and in any case, as far as applying to local structures, the definition of superintendence as provided for in the schedule of minimum charges of the Institute of Architects must be changed so as to insure more thorough supervision on the part of the architect, if he also assumes the responsibility of the registered superintendent. In fact, this definition would be totally inconsistent with the registration provisions unless the clerk of the works is provided who assumes the responsibility as agent for the architect.

One of the minor provisions of the Code which will undoubtedly receive attention in due time, is that in which the outrageous signs and bill boards have erected throughout the city during the past decade. Following the agitation on this subject instituted by the New York Herald, Alderman Douell has recently introduced an amendment to the Code before the Board of Aldermen which provides that sky signs shall not be over 5 x 10 ft. in area and that there shall be no more than one sign on each building. It also provides for regulations affecting signs generally and attempts to discourage the indiscriminate placing of these nuisances by imposing annual license fees of 2 cts. per sq. ft. on ordinary signs and 25 cts. per sq. ft. on sky signs. An attempt is being made to have the Building Code Commission unofficially approve of this ordinance before it is finally acted upon so that the code will not be changed temporarily, so that Alderman Douell's proposed ordinance

could be again adopted with the report of the commission. If it is true that civic beauty is a civic asset, it behooves every man interested in the appearance of New York to do his utmost to secure the enactment of this ordinance. At present, the most prominent corners in the city are disfigured beyond description by enormous signs which are allowed to remain even though they violate in many cases, both the spirit and the letter of the existing ordinance. Such a prominent corner as that of 34th St. and Broadway would be a disgrace to a country circus, and in addition to the æsthetic objections to these disfigurements, they are unquestionably a menace to the Fire Department in carrying out their work, as in many cases the entire facade of a building is closed up, making access to the possible fire difficult, if not impossible.

PROFESSIONAL COMMENT.

THE program of competition for the building of the Bureau of American Republics in Washington offers one original feature, which goes a long way towards compensating the uninvited men in mixed contests of this character. Very substantial money prizes are offered, but it further provided that the ten specially invited men shall not be eligible for these prizes.

THE amendments to the Tenement House Act proposed by Commissioner Butler have been introduced into the State Legislature by Senator McCall. The conferences which Commissioner Butler had originally intended to have with a number of architects prior to the introduction of this bill, were not had, but we understand that his provisions were carefully revised by the representative of the Charity Organization Society, who were primarily responsible for the passage of the original act. The changes proposed, although numerous, are generally in the direction of more clearly defining the provisions of this complicated act, although, in some respects, these provisions are made more stringent. In our opinion, the passage of this act is not likely during the present session, as, according to the experience of most men who are familiar with legislative programs, very few measures of any importance introduced at this stage of the session have time to pass both houses, unless they are of an emergency character in which the majority is distinctly interested and has made a party measure. Most of the architects who have business with the Tenement House Department seem to desire that there should be incorporated in the bill a provision for a Board of Appeal from the decision of the commissioner. At the present time, the interpretation of the act is entirely in the hands of one man and an applicant for a permit under the law has no recourse except through the courts, whereas provision for appeal to an unofficial board, such as is the case with the Board of Examiners in the operations of the building code would seem to be required in justice to the architect.

While speaking of the Board of Examiners, it might be well to note here that the controversy as to the authority of this Board, which has been going on for some years between the Bureau of Buildings and the Board itself, was recently decided in favor of the Board of Examiners, so that now there is no question as to their authority being paramount under the charter.

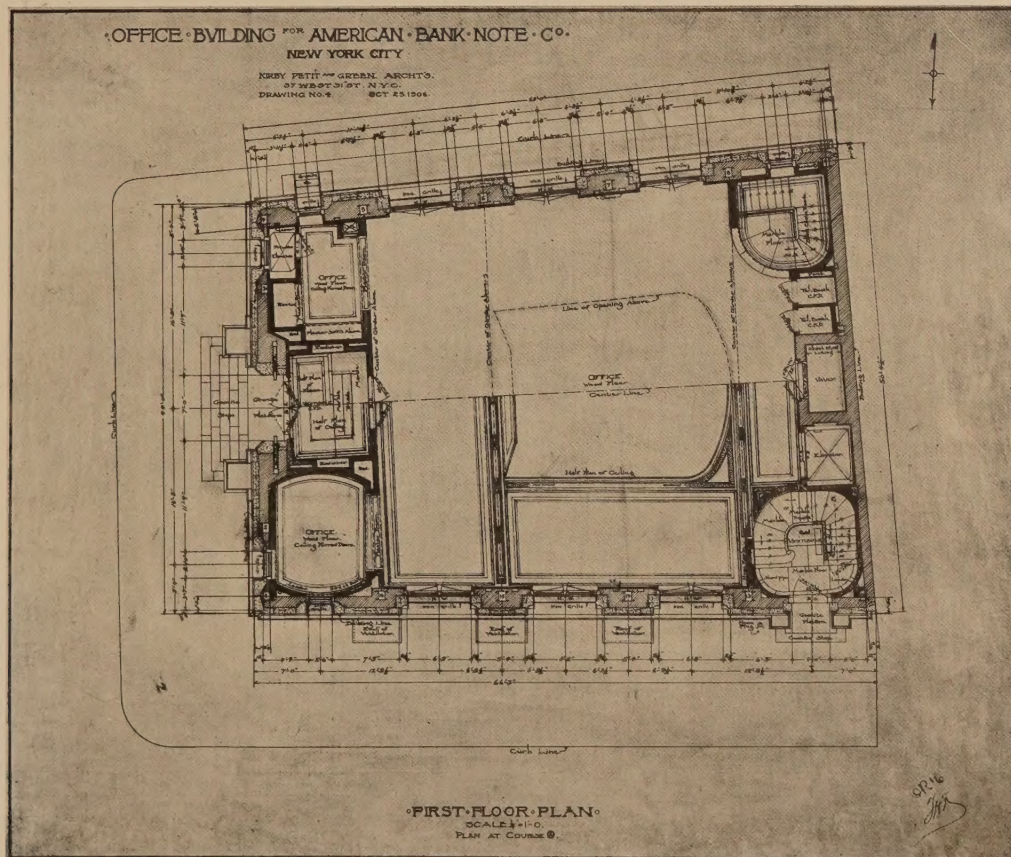


AMERICAN BANK NOTE CO. BUILDING, NEW YORK.

Kirby, Petit & Green, Architects.

ARRANGEMENTS are already in progress for the eighth International Architects' Congress to be held in Vienna from the 18th to the 24th of May, 1908. The Emperor Francis Joseph is according his patronage to the Congress, and the hon. presidents includes princes of the Imperial House, distinguished ecclesiastical dignitaries, the various Ministers of State and chief officers of the Imperial Court, the Burgomaster of Vienna, etc. The formal opening of the Congress will take place in the great hall of the Hofburg. The Society of Fine Arts of Vienna will entertain members of the Congress in the exhibition rooms of the Palais des Beaux-Arts. The Society of Austrian Engineers and Architects will entertain the congressists at a

first. Then contracts for a few new ones were given out. But during the month of January the number has greatly increased, and now the average is about four a week. Should this keep up, the demand for structural steel will far exceed anything anticipated. A stimulus has been given to construction in general, and to steel-frame construction in particular, by the discovery by property-owners of the disposition on the part of the people to come back to the old districts as fast as they are given the opportunity. For a while it was thought that there would be some radical changes in trade locations, but this idea has almost altogether passed away. A great impetus has also been given to the reconstruction of the destroyed residential districts.



soire, and will organize an excursion up the Danube. Other arrangements in view are an excursion to the Semmering, a reception at the Hôtel de Ville, and a fête at the Imperial Court.

THE correspondent at San Francisco of the *Iron Age* writes that the demand for structural steel there this year will be much greater than was at one time supposed. For a while after the fire there were great projects for rehabilitation; but it did not take long to disillusionise the people, and gradually such projects were forgotten. A few were planned, and work was begun gradually, the edifices that were only partially destroyed being taken in hand

THE ART OF DRAWING.

T. R. DAVISON.

THE art of drawing may be roughly divided into the artistic or ornamental, and the practical, though actually the two are constantly overlapping. Artistic drawing may be defined in two ways: as that which is the means to an end, and that which is the end in itself. With the former architects are chiefly interested, but it is impossible to admit that even in the pursuit of drawing as an art an architect's work must necessarily suffer. So far as I have observed, the most accomplished architects have usually combined some distinction as draughtsmen or painters with their power of de-

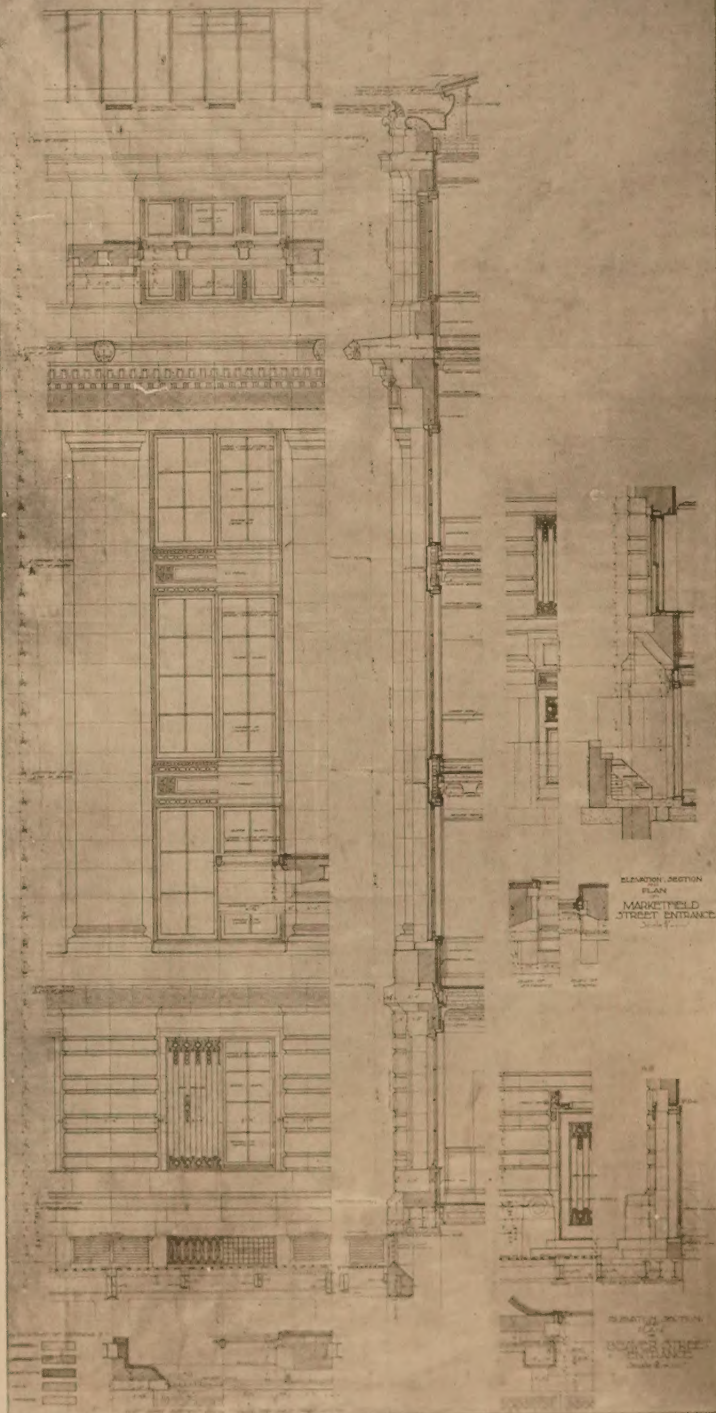
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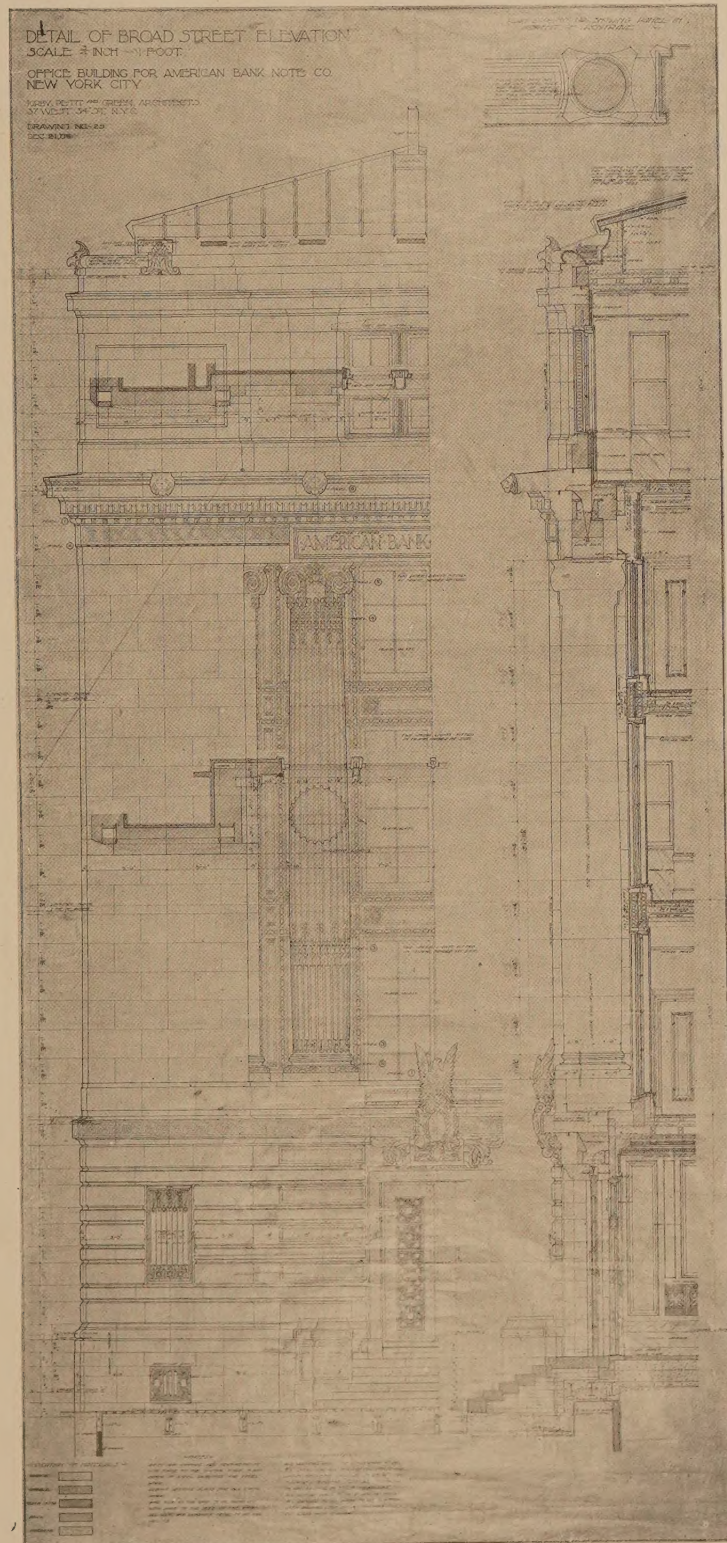
DETAIL OF BEAVER STREET ELEVATION

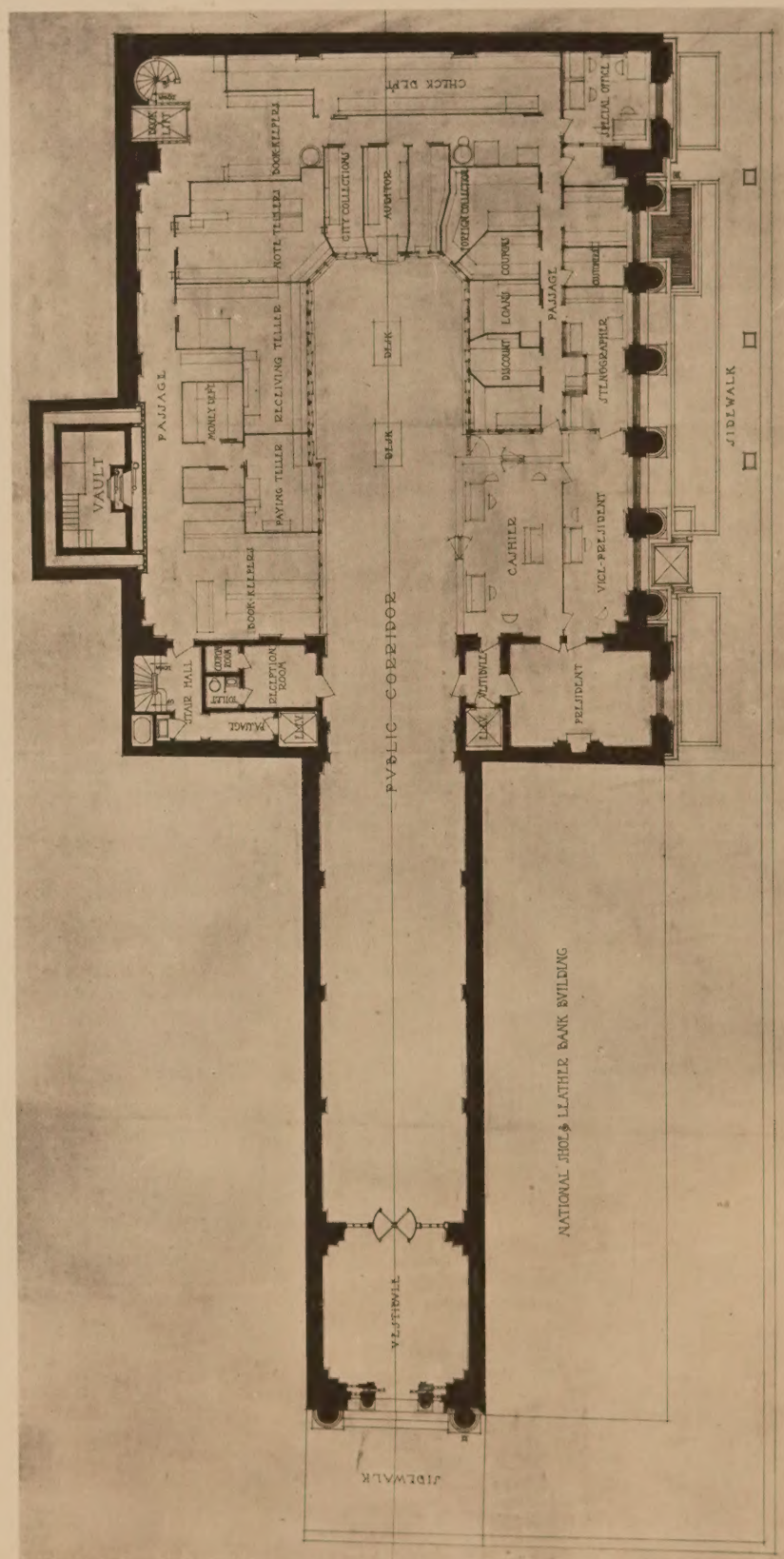
SCALE 3/8" = 1' 00"

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NEW YORK CITY

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DRAWING NO. 30
MAY 1904

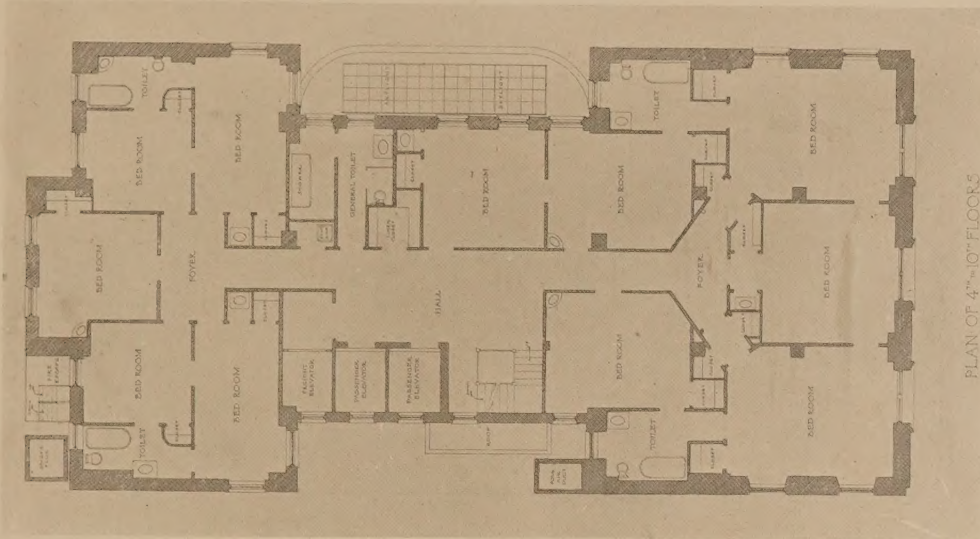
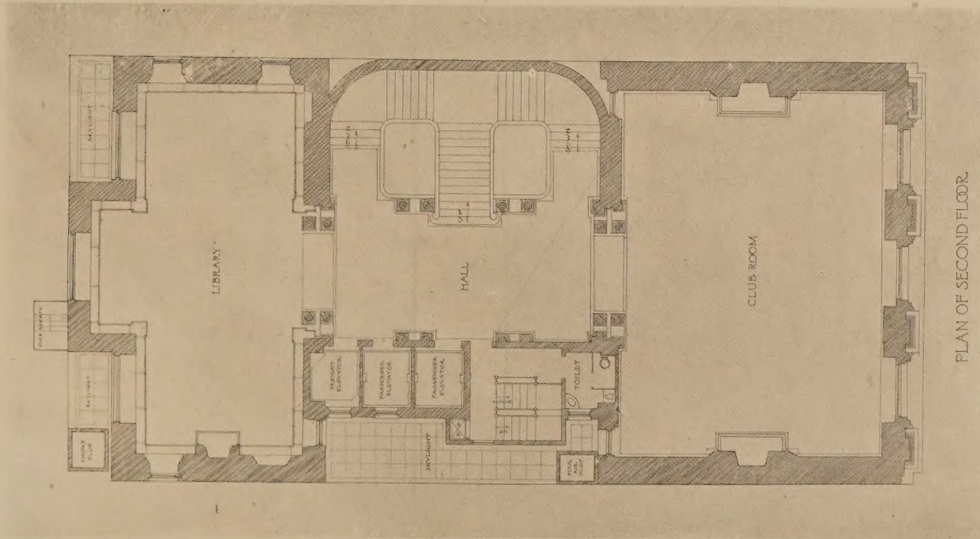
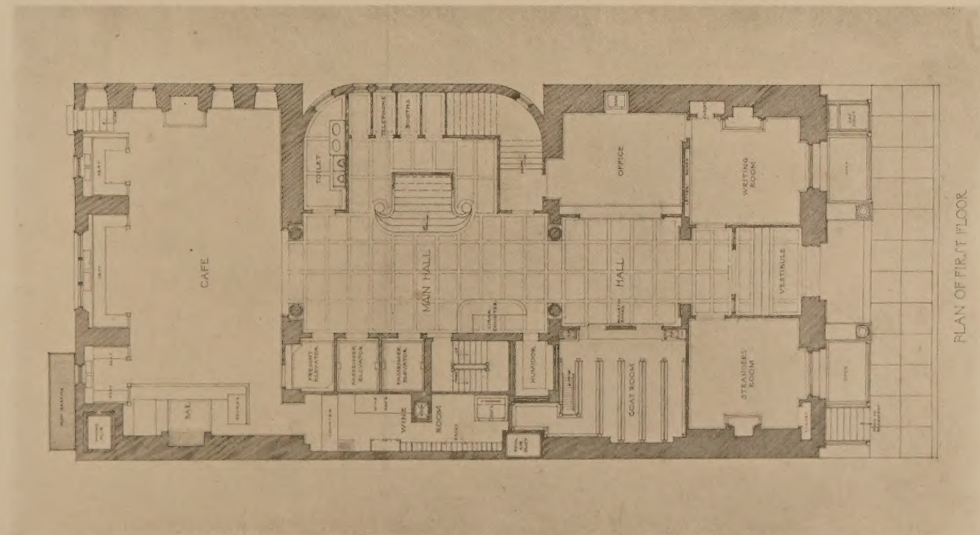






PLAN, CHEMICAL NATIONAL BANK, NEW YORK.

Trowbridge & Livingston, Architects.





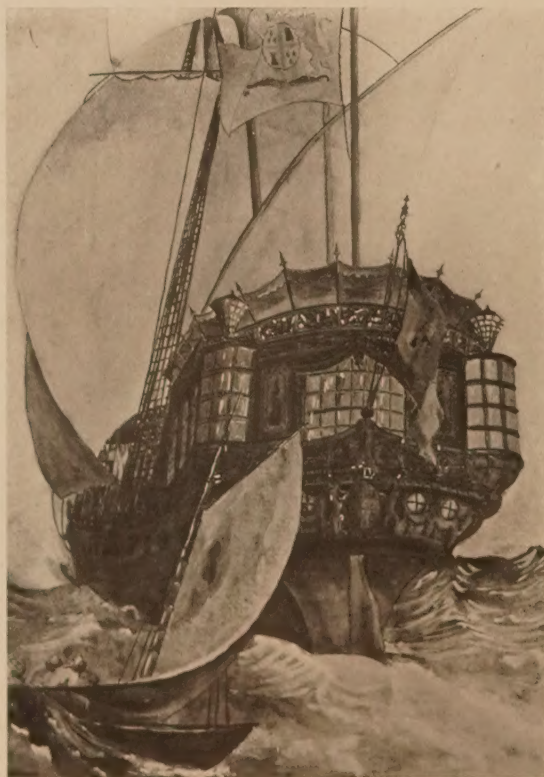
Mention Placed.

R. M. Dickhut, Atelier Cret.



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F. L. Bodine, Atelier Cret.



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W. B. Coggeshall, Atelier Corbett.



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T. H. Ellett, Atelier Cret.

(Continued from page 73)

sign, and those who have not are the exceptions. Now all sorts of things may be said both for and against the cultivation of the art of drawing by architects. It may very well be maintained that too much devotion to drawing *per se* is liable to distract an architect's thought from his own special mission, and that it may end in his becoming a very good draughtsman, or colorist, or painter, but a very poor architect. You may also quite fairly argue that drawing is the one rapid and ready medium by which architecture may be designed and understood, and that oftener than not the drawing itself suggests a good deal to the architect, whilst the more an architect makes good drawings of architecture the better he understands it and the more sympathetic does he become in niceties of proportion and refinements of detail. At the same time it would be idle to deny that to an architect the allurements of the art of drawing is sometimes divergent from his architecture. The consolation is that some men are so allured that they end in making very good drawings which are stimulative and useful, whilst they are saved from doing very bad architecture.

The real thing to consider is how best to develop and express our ideas, how to encourage what talent we have—in short, how to attain the best results possible to us. If a man be more naturally of a sculptor's turn of mind he will look to modelling for the best expression of his thoughts, and it may be that sculptors would make the best architects—only, unfortunately, they seldom or never do. Modelling is a most valuable aid to the architect, and if our art were a leisurely one, as it ought to be, much ought to be done by modelling. But in practice the architect has to rely very largely on drawing, and the great thing is that he should make the best use of it. If architects would more consistently look upon their elevations as merely upright plans, they would be less deceived by their own drawings, and it is only by a persistent thought of the work in the round that an architect can properly imagine beforehand the result of his work. Of course, there is architecture and architecture. Some architecture is of such a nature that there is really no need to think about it in the round, for it has already been done so often that study in the round is available all over the land. There is a regulation Georgian cornice that we all know quite well. It is illustrated nearly every week. There are our very old friends, the Classic orders, standing about all over that we may easily count on the result of them when translated from the elevation. The mullioned window and the battlement of a certain type we all know where to find in the round. But it is when we come to the work of an architect who thinks for himself, who is progressive and makes deviations from types, that this study in the round is so essential. But whilst we are speaking chiefly of details we must remember that it is in the main proportions of a building that this study in the round is of the first importance. "Does it really come like that?" the architect often says when he sees his building for the first time in perspective. Well is it for him if his surprise is precedent to the contract drawings.

I have been told that a busy architect has no time to draw. That may be true, or it may not. Some of the very busiest architects of our time find time for it. They like doing their own work, I suppose!

All the talking and writing which aims to elucidate the spirit of true art may be of very little use. But I feel sure

that its final value lies in the inspiration and enthusiasm which it may create. Ruskin has said many things with which I believe painters and critics and architects would strongly disagree; he has no doubt said much that is futile and beside the mark. But of the enthusiasm he has created or sustained there can be no doubt. He once told me I should never draw whilst I remained in a place surrounded by the most bestially-degraded forms of human industry. He was wrong, for some of the finest things have been done in such surroundings and some of the worst stuff in the very best environment. The religion that would last long and impel men to their goal through long odds of misery and hardship was fostered on bleak moorlands in England and the dark catacombs of Rome. As the cheeriness of a doctor often does more than his medicine, so the encouragement of a professor may be more, and wiser, than his teaching. May I suggest to you, gentlemen, that, whilst you keep a wary eye on the dogma, you follow the light of an ideal wherever it is uplifted. Whilst one tells you perdition awaits the Gothicism and he delights you by his brilliant rendering of the Renaissance, you may safely cling to your Gothic if you aim for as high a standard in it as the other in his Renaissance. Art is not linked to style, or place, or man, whilst the beauties of art are available for all.

One needs a broad and sympathetic mind to be a great artist. He who can only read salvation in one style is greatly to be pitied. Even those who cling most closely to tradition are often wise enough to see the light that comes from other ways. It is probably well to start our lives in a groove of some other sort and to follow in a school or in a certain style, but whether we develop that particular school, or style, or branch out into other paths, we need to light our way from every source whence inspiration and good counsel can be sought.

BOOK REVIEW

REINFORCED CONCRETE DESIGN. John Hawkesworth, C. E. D. Van Nostrand Co., New York, 1906. Cloth, \$2.50 net.

The design for most of the more commonly occurring forms of reinforced concrete construction may be ascertained directly from the plates shown, without performing any of the computations usually required. The book is, thus, of special service to the architectural office where the irregularity of work of this kind precludes the constant employment of "a concrete engineer."

PORTFOLIO OF CARNEGIE LIBRARIES. Theodore Wesley Koch, Librarian, University of Michigan. Published by George Mahr, Ann Arbor, Michigan, 1907. \$2.50 net.

This collection of plates is issued as an unofficial commemorative volume of the Pittsburg celebration which took place in April. Tho one hundred and twenty plates include exteriors, interiors and plans of a large number of Carnegie Libraries situated throughout the United States and representing the work of many different architects. Architects will appreciate this valuable portfolio.

RUMFORD FIREPLACES AND HOW THEY ARE MADE, by G. Curtis Gillespie, M. E., Arch. William T. Comstock, Publisher, 23 Warren Street, New York. 1906. Price, Postpaid, \$2.00.

Containing Benjamin, Count Rumford's Essay on "Proper Fireplace Construction," a plea for a more general consideration of the form and proportion of a very much neglected feature of our homes and buildings, with nearly two hundred illustrations, including the original Rumford drawings,

(Continued page 81)



Mention.

A. J. Reber, Atelier Carnegie.



Mention.

W. H. King, Jr. Atelier Carnegie.

(Continued from page 79)

diagrams for fireplace construction, and numerous ancient and modern mantels and fireplaces, one hundred andiron designs and other details and fixtures, together with preface and explanatory notes. Count Rumford is perhaps better known by his well known essay on "Proper Fireplace Construction" than by any other of his works. While the whole system of house heating has changed in these modern days, the fireplace, with all its delights and comforts as a home center, has not progressed, and the Rumford methods of construction still remain the best. The book is of interest to the architect and the layman.

The Society of Beaux Arts Architects

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OFFICIAL ORGAN - ARCHITECTURE.

CLASS A—ARCHAEOLOGY.

THE DECORATION OF THE STERN OF A VESSEL.

By HOWARD GREENLEY.

PROGRAMME.

In sailing vessels of the 14th and 15th Century, it was customary to treat the stern or aftermost portion of the ship with great magnificence of decoration, in which the Spanish Galleon represented perhaps, the highest type of ornamental development. The after deck, or poop, where the commanding officer was stationed, was not infrequently elevated above the water line to a height of 25 feet, and surrounded with railings in the form of balustrades with lanterns and awning standards forming a part thereof. Immediately beneath this deck were the apartments for the reception of Royalty and below them the quarters of the officers of the vessel. In contrast to the extreme elevation of the stern, was the bow and waist of the ship, at a much lower level which were given over to the accommodation of the crew and cargo storage. The stern of the ship was pierced with double rows of windows, for the respective lighting of the Royal cabins and officers' quarters, with elaborate decoration of the frames and mullions. A balcony with a flag standard at its aftermost extremity was also disposed at the deck level of the Royal quarters, supported by figures, allegorical of the sea, or brackets, and the entire composition of railing, windows and balconies, framed in a sumptuous decoration of carved and gilded ornament and extending along the sides of the stern to the point of descent to the intermediate and lower deck levels of the ship.

The programme will consider only the study of the stern and adjacent sides or stern quarter of the vessel, showing in addition, the lines of the hull above the water, rudder, gunports, carved boat davits, chain plates and such of the sails and rigging as will contribute to the beauty and color of the composition. Care should be observed in the study and indication of the detail and in the presentation of the rendu. The total height of the stern including the rail should not exceed 30 feet above the water and the maximum width of hull 25 feet.

For the Esquisse, An elevation of the stern at the scale of 1-8" to the foot.

For the rendu, A perspective carefully rendered in color on a sheet 18"x22" inside the border lines.

LLOYD WARREN,
Chairman Committee on Education.

REPORT OF JUDGMENT.

Bodine, F. L.	Philadelphia	Atelier Cret	Mention	Placed
Ellett, T. H.	Philadelphia	Atelier Cret	Mention	Placed
Dickhut, R. M.	Philadelphia	Atelier Cret	Mention	Placed
Cope, C. E.	Philadelphia	Atelier Cret	Mention	
Bolton, C. L.	Philadelphia	Atelier Cret	Mention	
Coggeshall, W. B.	New York	Atelier Corbett	Mention	Placed
McCoy, J. L.	New York	Atelier Corbett	Mention	

CLASS B—ESQUISSE-ESQUISSE.

ENTRANCE TO A TUNNEL.

By W. D. BLAIR.

It is proposed to extend a street through a rocky bluff within the city's limits.

Provision must be made for two trolley tracks, and also the regular street traffic, either in one large tunnel or in parallel grouped tunnels.

Required, a sketch of the tunnel's entrance, showing the treatment of the adjacent face of the cliff, either elevation or perspective.

LLOYD WARREN,
Chairman Committee on Education.

REPORT OF JUDGMENT.

Dodd, J. C.	New York	Atelier Barber	Mention	
Lange, J. A.	New York	Atelier Barber	Mention	
Barry, F.	New York	Atelier Hornbostel	Mention	
Puls, C. H.	New York	Atelier Hornbostel	Mention	
Romer, Chas.	New York	Atelier Hornbostel	Mention	
Adams, C. C.	New York	Atelier Post	Mention	
Thomas, J. W.	New York	Atelier Jallade-Prevot	Mention	
Soldwedel, F. A.	San Francisco	Atelier Kelham	Mention	
Reber, A. J.	Pittsburg	Atelier Carnegie	Mention	
King, W. H., Jr.	Pittsburg	Atelier Carnegie	Mention	

CALIFORNIA LICENSE ACT.

Ten architects practicing in the State of California have combined for the purpose of testing the constitutionality of the Architects' License Act in that State. Early in December they were arrested for practicing their profession without having been licensed so to do by the State Board of Architects, and they and some two hundred others who are allied with them in this movement intend to fight the case through every court until the constitutionality of the Act has been established or overthrown.

MR. J. W. Whitehead, Jr., has found his present office on the 3rd floor at No. 1 Madison Avenue inadequate to meet the growing demands of his business. He has, therefore, taken offices No. 9082, No. 9084, No. 9086 on the 9th floor of the same building, which he will occupy after May 1st, and will have a display room where he will be able to show to advantage the hundreds of different effects on the various woods, as produced by the Chicago Varnish Company with their German Metal stains and various finishes. He will also have on display many valuable suggestions on decorations, which will no doubt prove of value to the lovers of artistic effects. He invites the architects to visit his office and see the full line and make a selection from the same for use in their offices. It is suggested that when convenient, appointments be arranged for in advance. Telephone number 1525 Gramercy.

THE SCHOOLS OF ORNAMENT.*

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French Renaissance.

THE history of the architecture of any period is to a certain extent the history of its ornament.

As in Italy, the Renaissance in France was a gradual growth fostered by numerous occurrences. The fall of Constantinople in 1453 dispersed thence the most famous Greek scholars who were attracted to those European courts where in their attainments were most appreciated.

Printing by movable types was discovered by Gutenberg in 1438, and the publication of the recently discovered manuscripts of classic authors disseminated learning and the attendant desire for improvement. Early French painters and sculptors began to draw public attention to the revival of classic art, and the intercourse which Charles VIII, by his wars, opened with Italy, soon bore fruit in the development of the Renaissance spirit in all branches of art. At Orleans we see the Hotel de Ville as finished by Charles Viart in 1498, with Renaissance proportions and much Gothic detail, and a most important and fruitful work was the Chateau de Gaillon, by Senault, Fain and Delome; a transitional building between Gothic and Renaissance. Fragments now in the court of the Ecole des Beaux Arts show how great was the effect which this building had on architecture in the years following.



Panel.



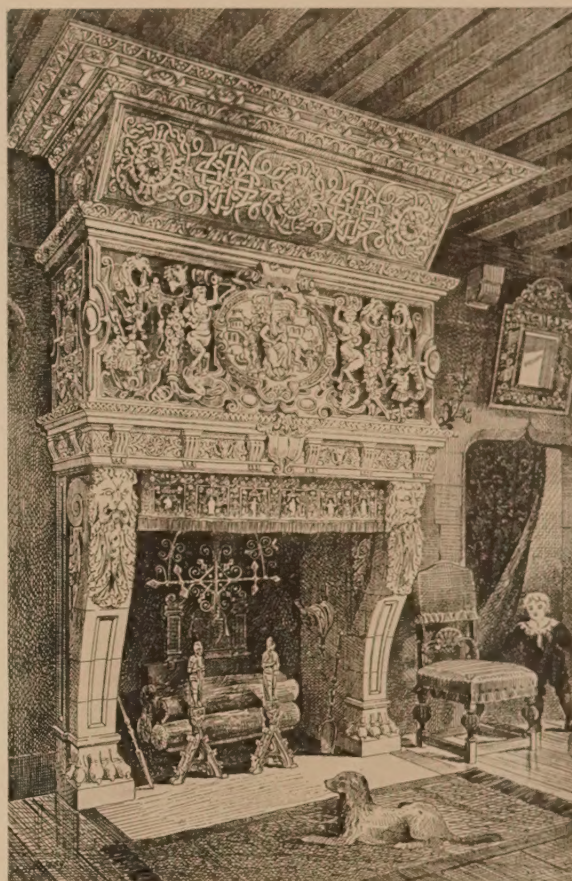
Detail of Door of Saint Maclou, Normandy.

Another cause of the Renaissance in France may have been the fact that Louis XII invited Fra Giocondo to his court, and while the King's personal interest in architecture was, perhaps, slight, new buildings were gradually erected which carried on the movement of the new art until the time of Francis I.

The characteristics of French Renaissance are not to be fully described in a few words. They vary as times change and are indicated under the headings of the various reigns separately described, but in spite of change of king and court there were isolated schools, which cannot always be classed with the style in vogue at Paris, and this was particularly true of the ornament and shapes of furniture.

Hence, it will, perhaps, be interesting to give examples of some of the better known work in different parts of France during the Renaissance period, without special reference to the court styles.

The wide range of ornament expressed in these brings



Chimney Piece in Cluny Museum, Paris. From a house at Troyes.

clearly to the mind the rich fertility of invention and composition possessed by the cabinet-work designers of the epoch, and illustrates how difficult it is to exactly determine the school or maker without a long and close study of French art.

The vigor and originality displayed in design through



Normandy. Wood Carving from the Atelier of Saint-Andre de l' Eure.

the different reigns shows that the influence of Romanesque and Gothic work was powerful, and that the beautiful early peasant carvings were especially noted and appreciated by the best craftsmen, even as they are to-day. As, in the same epoch,



Carvings from Chateau Gaillon.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$1.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



Cabinet, Avignon, France.

in Germany, so in France, Switzerland, and even England, we find in these early peasant carvings much that must have inspired the designers of the Renaissance, and but for the Italian Renaissance there might have grown from this work a school in each country much closer to national ideals in art. But the French Renaissance was undoubtedly the



Normandy. Wood Carving from the Atelier of Saint-Andre de l' Eure.

best school which sprang from the Italian, and yet it is from some of the smaller towns that most of the beautiful examples came, and where the most original and exquisite work was constantly done. Single workshops set the pace for certain districts and masters arose whose fame to-day is cherished by the French, as was that of the little masters of German engraving.



Arabesques from Chateau Gaillon.

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